

LANDSCAPE PAINTING.

Hive Engravings,

Intended to show the Different Stages of the

Rentral Cint.

J.W. ALSTON. L.P.

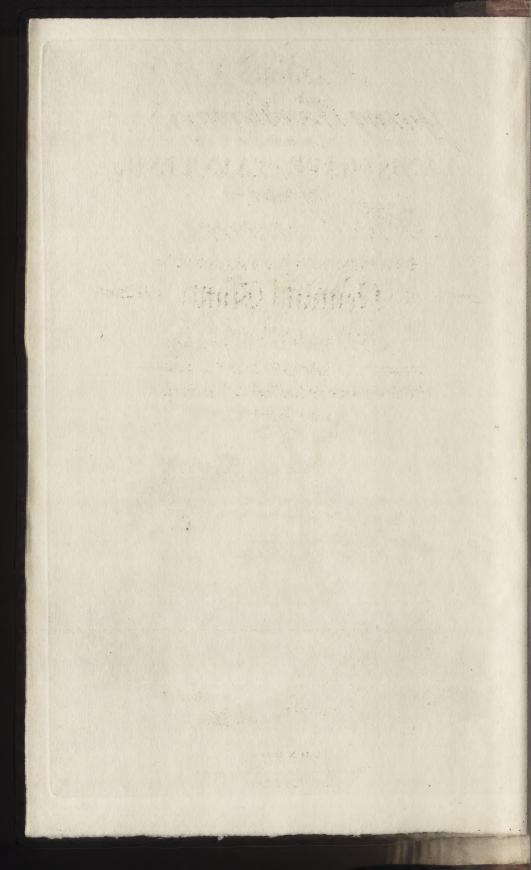
to which are added,-

INSTRUCTIONS IN THE ART OF PAINTING



LONDON.

Printed for Longman. Hurst. Ross, & Ormic, Paternoster Ross and J. Bumpus & Holborn Bars.



THE RIGHT HONOURABLE

THE

COUNTESS OF DALKEITH.

MADAM,

The honour which you have had the goodness to confer, in allowing me to prefix to my little work a Name not less respected than illustrious, has emboldened me in offering it to the world.

Accept, Madam, the expression of sincere gratitude from

Your Ladyship's

Obliged and Obedient Servant,

J. W. ALSTON.

Edinburgh, May 16, 1820.

MULANUOMOR PROBERTIES

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The honor which you have lied

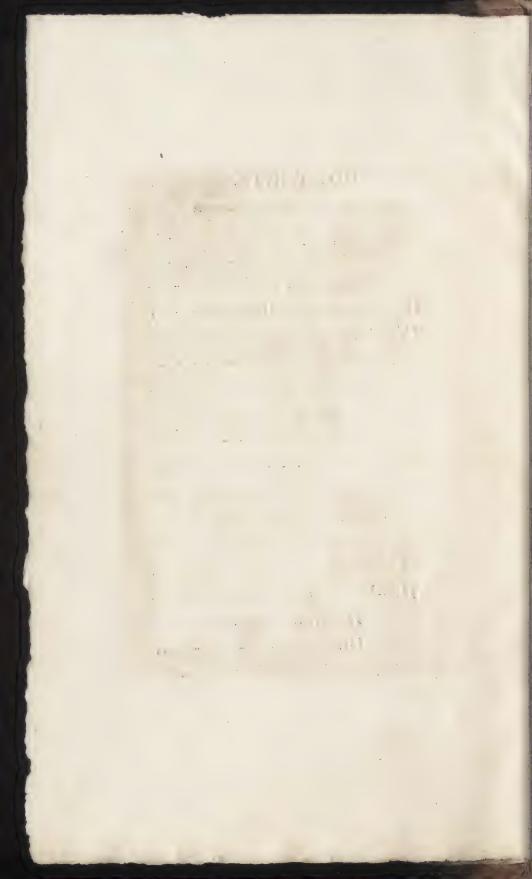
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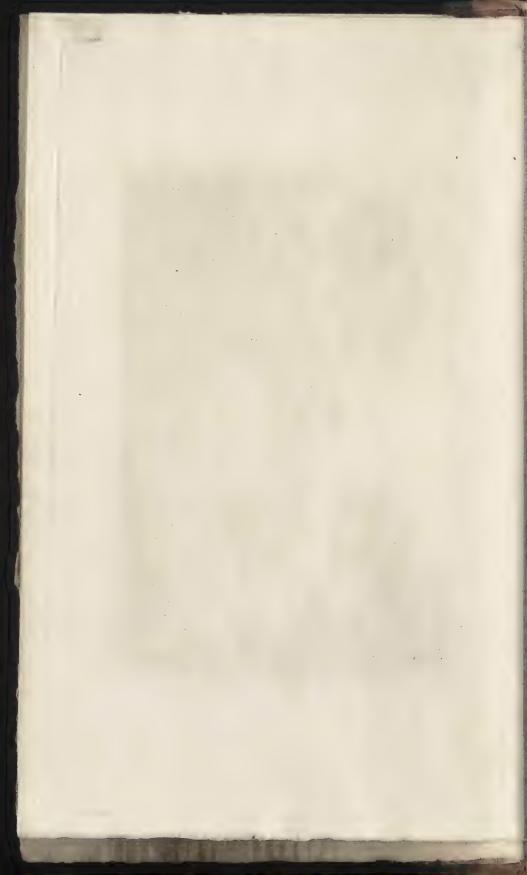
Alterative week

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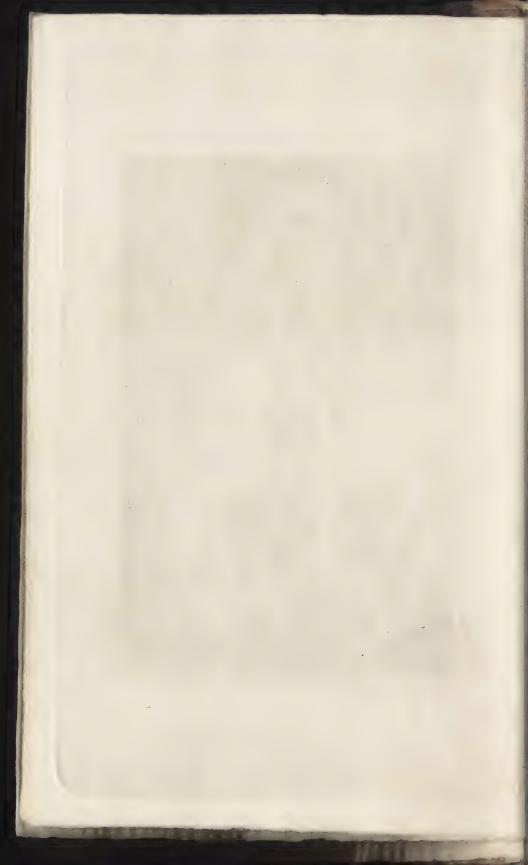
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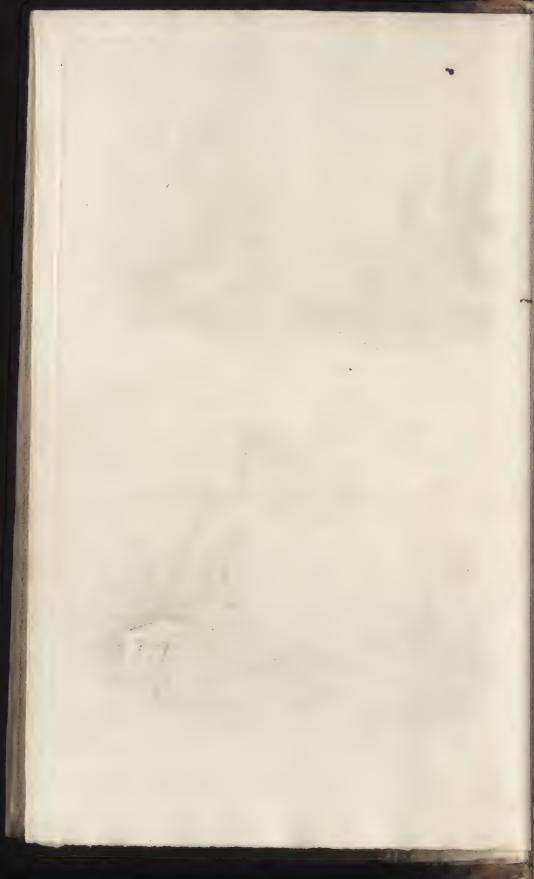




Drawn & Engraved by J.W. Alston.







HINTS

o N

LANDSCAPE PAINTING.

I.

PREPARATION OF THE PAPER, &c.

Before you attempt to exercise the first rules of Drawing, it is necessary that you should be instructed in the manner of preparing the paper.

You must procure a board: let it be of well-seasoned wood,---beech, plane-tree, or mahogany, are perhaps the best. Let

it be about twenty inches in length by fifteen in breadth; about half an inch thick, with a smooth plain surface. This will be a sufficient size till you arrive at some degree of excellence in your study.

Take then a piece of vellum paper, and cut it to whatever magnitude you choose to begin with;—say, as large as a fourth part of your board; a greater extent might fatigue the patience too much at the beginning. Lay your paper flat upon the board, and go lightly over the whole surface of it with a piece of sponge and clean water: then turn over the dry side, and go over it in the like manner. After allowing it to absorb the water for a minute or so, you again

turn up the first wet side, and wipe the edges round, not exceeding half an inch inwards, with a dry towel or a clean handkerchief. This done, you must take a little thick paste on the point of one of your fingers, and spread it thinly along the space you formerly went over with the towel, inclining about half an inch within the edges. After which you turn down your paper, with the pasted side next the board: then press down the edges of it with your fingers, till they become so perfectly smooth that not the smallest wrinkle shall appear. You may then put down the board in some cool corner of your apartment, that the dampness of the paper may evaporate gradually: in drying too hastily, it is apt to split, and go in pieces.

You must not begin your outlines immediately on the paper becoming flat with the board: it must be thoroughly dry, not retaining the smallest degree of moisture; otherwise, the black-lead pencil, instead of making lines on the surface, will make such incisions as shall defy the power of Indian rubber to efface,

When the paper has been completely prepared, the next thing to be attended to is, the outlines of the piece from which you intend to draw.

II.

CHOICE OF A SUBJECT, &c.

MAKE choice of the easiest design you possibly can procure for the first essay. Small drawings in Indian ink are unquestionably the best models. If circumstances prevent your obtaining these, you can have recourse to another source of instruction, that of copying engravings in aquatinta. Though very inferior to well-executed original drawings, they are, nevertheless, good substitutes; and may be considered as a rich magazine of design for beginners. They are to be had in almost all the printsellers' shops throughout the kingdom. Those which are most to be recommended are executed by Alkin, Bluck, and Medland.

Let the subjects you commence with consist of small cot-houses, bridges, and single trees. By practising on such simple things, you acquire a knowledge of drawing perpendicular and horizontal lines: crowded designs in the beginning would only confuse and perhaps dishearten you, insomuch that it might be the cause of making you relinquish all pretensions to one of the first accomplishments in the world.

Having explained to you the necessary arrangements before the commencement of the performance, I must endeavour to set you down to the operative part, with the black lead pencil in your hand.

III.

DRAWING THE OUTLINES.

Observe, in sitting down to draw, that your face do not appear fronting the window by which you receive the light; in writing it may do well enough, but sitting so while drawing would be an error of the grossest nature imaginable;—you must be placed in such a manner that the left side of your head becomes opposed to the light; by which means the rays of light pass sideways, and fall upon your drawing free from all obstruction.

The outline being the first and most material part of a drawing, it becomes

necessary that you should on that part bestow your greatest attention.

The board on which your paper is prepared, ought to be placed on a table directly before you: it must be equally adjusted by the eye; that is, the under part of the board ought to run in a parallel direction with the two eyes: unless it be so placed, you will find great difficulty in drawing either horizontal or perpendicular lines. One of the ends of the board must be raised a little above the level of the table, to about the slope of a writing desk: this may be done by putting a book or two under the one end.

The size of the piece you intend drawing from may be measured off with a pair of compasses, or what is perhaps less troublesome and equally true, place your model flat down upon the paper on your board, then pierce the four corners of the square with a pin point, which, with a small pressure, will easily penetrate through your model, and also leave the impresssion prominent enough in your paper. After which, you may take the black-lead pencil and a ruler, and draw four pretty bold lines from point to point; which, of course, completes your square.

Before you begin the outlines, take your compasses, and first divide the under part of the square of your model

into five equal parts, then both the sidelines---marking each of these divisions with your black-lead pencil, thus 1: after which you must divide and mark out the square of your own piece in the like manner. You will find, in comparing these marks with the subject of your model, that some of them will happen to be opposite, or in line, with some of the most striking objects of your model, by which means you will be able to form an idea (ere you put the pencil to the paper) of the general dimensions of its outlines. By adhering carefully to this rule, you will find the outlining by no means so arduous an undertaking as you at first may imagine; it will also serve to create in you the spirit of perseverance and enthusiasm, which will

carry you with delight through the more intricate parts of your study.

If your model consist of a cot-house and a single tree, let the first line you draw be the ground line on which the house is supposed to stand; and be sure you are accurate in that, before you proceed a step further, it being the leading feature; consequently it must be marked with the greatest precision.

When the ground line is completed, you may begin next with the largest lines of the house. If it be represented in such a point of view as to show the gable and one of the sides at the same time, you must draw the two perpendicular lines which form the gable; then

that which terminates the side of the house; making yourself sure that these three lines are perfectly correct and upright; as beginners in general are apt to draw the perpendicular lines inclining to one side, from the habit of writing so. To avoid this, let your drawing board be as before mentioned, adjusted exactly before you on the table; and when you draw the upright line, let your eyes be equally divided, that is, one on each side of the line, while in the act of drawing it: the eyes being so disposed must at once inform you if the perpendicular inclines in the smallest degree to the one side or the other. Your inexperienced eye may perhaps be incapable of judging in this manner: if it appear so, you can have recourse to another rule, by which

you will be able to ascertain to a certainty, whether an upright line inclines but the breadth of a single hair to either side. When the upright line is lightly drawn, take a piece of paper, and measure the distance from the bottom of it. to one or other of the lines which terminate the two ends of the square of your drawing; make a point with your pencil of the exact distance; you have then to measure from the top of the line in the way you did that of the bottom; you will then find, that if the line drawn be a true perpendicular, the top of it will be precisely at the same distance from the line terminating the square of your drawing, as that at the bottom; if not, the measure will convince you to which side it inclines, which you must correct,

till it becomes of an equal distance at top and bottom.

When you have got the first upright line drawn accurately, you may then consider it as a standard by which you may correct or regulate all other perpendicular or upright lines in your piece. Supposing you to have completed the three perpendicular lines, equal in height and breadth with those of your model, you must then endeavour to put the roof on them. Take your compasses and find the centre of the two lines which form the gable; this done, you must draw a faint perpendicular line between the two forming the gable, from the ground to the top of the cot-house; from the top of which line you draw the two sloping

ones, terminating in the perpendicular lines, which form the gable; you may then draw the horizontal line, or upper part of the cot-house roof, then the last sloping one, which must run in a parallel direction with one of those lines already drawn to form the roof on the gable; after which, you draw the under part of the roof, running in parallel with the upper part. The door and windows are easily delineated; you have only to remember that they are composed of short horizontal and perpendicular lines.

To draw the tree or trees, begin with the trunk and stems, then the extremities of the leaves in little irregular lines, which you will observe on examining the real leaf. You must likewise remember, although you draw straight lines, they must not have the appearance of being drawn with a rule, they ought to be broken in different parts, and seem apparently done with a trembling hand; it is necessary that they should produce such an effect, and at the same time retain their straightness.

When the outlines are completely finished, there may be a little shading added, which will give force and spirit to the composition. As this can be easier described with the pencil than the pen, I have here inserted a small sketch, which will convey the idea in the clearest light.

I would have you go on in the manner of this sketch, not attempting any further finishing till you become master of the black-lead pencil, or, at least, till you are able to handle it with ease and facility.

There can be nothing more preposterous than teachers giving their scholars
highly-finished coloured drawings to copy,
before they are capable of drawing the
simple outline. What is the consequence
in such cases?---The indulgent teacher
executes by far the greater part of them,
which not only flatters the scholar, but
also prompts the fond parents to encourage the very sycophant, who is busy all
the while stemming the current of their
children's genius.

When you have drawn so long in blacklead as to become capable of delineating the outlines of any landscape whatever with ease to yourself, it is full time then that you be made acquainted with the practice of the hair pencil. It is then you may with propriety betake yourself to shading in Indian ink. You must procure a cake of Indian ink, and three or four hair pencils of different sizes; the largest to be used in doing the sky, the second size for laying in the general effect or dead colouring, the third size (which I believe are all that are necessary) will answer in finishing trees, hills, buildings, figures, &c.

TV.

OF THE SHADING IN INDIAN INK.

WHEN you have completed your outline from an Indian ink drawing, or an engraving in aquatinta, you must get a cup full of clean water, and a plain stone plate; then dip one of the ends of the cake into the water, then rub a little of it down upon the inside of the plate, and mix it with the brush and water till you bring it to any consistency you wish to produce; after which you may begin your drawing. Let the second sized brush be the first used, beginning with a very delicate shade in the most distant parts, laying it on gradually darker as you approach the foreground. You must be very careful in laying on this first shade or dead

colouring; if you err, let your error be on the safe side; that is, never let your tints appear darker than those of the piece from which you are drawing.

To prevent your making it too dark, it is necessary you should have a piece of paper between your drawing and your hand, on which you ought to try the strength of every tint ere you lay it on. This is a precaution which must not be neglected.

When the first shade, or dead colouring is laid in, it will produce a faint resemblance of your copy; at least it ought to be so shaded as to preserve a degree of light and shade throughout the whole of your piece. You may next proceed to the second shade, beginning in the same manner as the first, with the most distant objects, and darkening gradually to the foreground, only endeavouring to imitate as near as possible the character and effect of your original. You must observe at the same time, that you do not attempt going over the same shade a second time, till the first becomes perfectly dry; as the tint half dry, and the one newly laid on, never unite together in harmony, but, on the contrary, produce a muddiness which can never be brought to look well.

When the second shade of Indian ink is completed in the manner described, you will find some small degree of gratification for your labour, as your drawing ought to have a considerable claim of likeness to the model, and will incite you to go through the finishing part with pleasure.

The third shade, or finishing, must be performed with the smallest brush, beginning with the most remote part, and finishing every object as you proceed to the foreground. You must observe, at the same time, that no small, trifling touches appear in the distant parts. There ought to be few small touches seen in the remote parts of a drawing, unless you mean with one small touch to represent whole objects; such as a tree, a house, &c.: in such cases it is absolutely necessary, and seldom fails in producing an excellent effect.

When your piece is finished from the distant parts to the foreground the third time, it ought then to have all the effect of the model from which it is copied. If there appear a want of force or colour, you must work upon it till you bring out the proper effect of the whole; after which you must proceed to the sky.

Take your black-lead pencil, and outline the clouds very faintly, and with great accuracy: take the second-sized hair pencil and a tint of Indian ink, and shade the dark side of the clouds; softening them always lighter as you approach their extremities: after which you may take the largest hair pencil pretty full of colour, and begin at the tremities of the clouds, and weakening the tint with water as you descend, till the shade becomes so faint that it mixes insensibly with the paper in the horizon. You must also observe, that the sweeps of the brush are to be carried in one direction, particularly when the shade is of great magnitude. You must never be sparing of your colour. Drawings done with a scanty proportion of colour in the brush have always an insipid and very laboured effect.

When your piece becomes completely finished, let it stand for some time at a moderate distance from the fire, that the dampness occasioned by the shading may be entirely evaporated. You may then take a knife and cut it off the board, a little within the edges by which it is pasted. Were you to cut it from the board without drying it a little before the fire, your paper would blister, which might lessen the effect of your drawing considerably.

V.

OF COLOURED DRAWINGS.

You ought to continue drawing in Indian ink till you have acquired a thorough and practical knowledge of the distribution of lights and shadows. There are many, indeed, who, after having attained a degree of excellence in this mode of drawing, content themselves with the acquisition, finding it an

almost inexhaustible source of amusement; but these are, in general, the few whose limited abilities will not permit them to soar to the grand study of nature in her varied hues.

It must be allowed, that drawings well executed in Indian ink, with a strong wash of raw Terra de Sienna thrown over them, produce a very beautiful effect: they are preferable to coloured ones poorly managed. Nevertheless they appear contemptible when put in competition with a faithful representation of nature in colours.

Although you have acquired a partial knowledge of light and shade, from the works of different artists, in one colour, it would be highly improper for you at that period to abandon your masters and transport yourself into the country, expecting there to find the colouring laid open at large to every looker-on. Thousands make the journey; but the result, for the most part, is a melancholy disappointment. Nature only unveils her beauties to those who have perseverance and genius to comprehend her.

To attain a knowledge of the colouring, it is necessary you should, in the first place, be made to understand what colours are requisite to complete the performance. The following colours are perhaps sufficient to represent any effect which nature may display.

Prussian Blue Cologne Earth

Lake Indigo

Yellow Ochre Solution of Sap-

Gamboge Green

Burnt Terra de Light Red

Sienna Orange Lead

Raw ditto King's Yellow and

Burnt Umbre Sapia

Composition of the different grays which may be used in laying in the ground tint of a landscape.

What is commonly called Smith's gray is composed of lake, yellow ochre, and Prussian blue. Payne composes his of Indigo, raw Terra de Sienna, and lake; light red and Prussian blue make also a good gray; but that which is most generally used is a composition of

Prussian blue, lake, and Indian ink. These three ingredients last mentioned, when carefully mixed together, make an exceeding fine aërial or gray tint; and being easier to work with than any of the others, you may for that reason alone, make it your choice.

When you begin colouring, you must procure, if possible, a good original drawing for your model. Copying a number of indifferent things at the commencement, will not only give you a false taste, but tend to extinguish those sparks which nature may have kindled in your mind. You must also beware of cultivating acquaintance with coloured prints: though they were well enough

as lessons in black and white, they would prove very pernicious if used as the same in colouring. In fact, you ought to be able to discriminate between the good and the bad, otherwise you must, of course, be frequently led astray. A little experience, however, and the perusal of the works of two or three authors that I shall point out to you hereafter, will, perhaps, serve to remove that obstacle.

VI.

OF LAYING ON THE GRAY OR AERIAL TINT.

WHEN you have drawn the outline, you must get a clean stone plate, and a cup full of clean water, and rub down

a little of the indigo and lake, with a very small quantity of Indian ink: you may then mix them well together with the brush, till the colours are completely incorporated with each other, observing that the blue appear the most predominant colour. The extreme distance may be done with indigo and lake, without the addition of Indian ink; or if used at all, let it be in the smallest proportion.

You must begin with the most distant parts first, adding gradually as you approach the nearer objects a little more of the Indian ink and lake to the aërial tint, till you arrive at the foreground, which may be almost entirely done with Indian ink: at least it must be by far the predominating ingredient.

The atmosphere can have little or no effect upon the colouring of foreground objects, except in a thick fog, when the whole earth appears lost in a cloud of mist; an effect which is seldom represented in a drawing.

When you have given your piece the first shade, or dead colouring, in the manner above described, you must mix up the aërial tint again as near that which you began the distant parts with as possible, beginning with the extreme distances, and ending, as before, with almost Indian ink alone in the foreground. You must continue repeating the gray tint, till you produce an exact representation of the light and shade of your copy. Your piece must, when finished

with the gray or aërial tint, have all the effect of a drawing done in Indian ink; only somewhat lighter, and the finishing less minutely made out.

When you have produced the general effect of the terrestrial part of your piece, the sky ought next to employ your attention. You must mix up a little of the aërial tint, then take a pretty large brush and tint the clouds softly; washing faintly towards their extremities with almost nothing in the brush but water; by which means the terminations join softly with the aërial tint, and give the clouds that roundness, without which they would have a flat and very unnatural effect.

To produce the effect of the serene unclouded part of the sky, you must take the largest brush, and a light tint of Prussian blue; then begin at the top of your drawing, washing it faintly towards the horizon with clean water. This, perhaps, is the most difficult part of drawing to the beginner, it being necessary to attend to so many different parts at once.

In the first place, you must endeavour to lay the tint flat; secondly, to cut round the light extremities of the clouds; and lastly, to weaken the tint gradually as you descend to the horizon. To enable you the more readily to accomplish this arduous part of your study,

you may take a broad flat camel's-hair brush, and go lightly over the whole surface of your drawing with a little clean water. As soon as the paper becomes quite flat, you may begin to lay on the shade of Prussian blue, when you will be less apt to leave dark marks or stains in the serene part, on account of your drawing retaining a degree of the dampness occasioned by going all over it with the water. Should your drawing be meant to represent an evening scene, with the warm effulgence of the setting sun, take a shade of burnt Terra de Sienna, add to it a little of the same colour raw, and mix them well together on the plate; then take the flat brush pretty full of the shade, and begin laying it on from the base line at the under

part of your drawing, washing gradually lighter as you proceed upwards. When you have carried it pretty near the top, take then a light tint of Prussian blue; join it with the warm shade, and then continue washing up the blue till you get entirely to the top. You may repeat the warm tint two or three times: it may be laid on strong enough at first, only it seldom, if ever, produces so mild an effect, as when frequently gone over with light tints.

Should your piece be meant to represent the sun breaking forth in the morning, you may make use of raw Terra de Sienna alone for the warm tint. You must also remember that the warm tint ought never to be put on till such time

as your drawing is completely finished with the gray, and the gradation of shade in the sky laid in with the Prussian blue. When the necessary glow of warmth is given to your drawing, you must next proceed to the colouring of the different objects of which it is composed.

VII.

THE VARIOUS OBJECTS OF THE PIECE.

If the horizon appear very red, the distant objects will partake so much of its colour, that their own will be almost entirely lost, being so far removed from the eye, and seen through the thick maze of vapours arising from the earth in a fine evening. The colouring of distant objects ought to be very lightly

laid on, and appear in such harmony with the sky, that the most remote of them may be seen mingling insensibly with the horizon. In colouring the distant parts, you may make use of gamboge and raw Terra de Sienna for the yellows; Prussian blue, added to either of these, makes an excellent green for tinting distant trees, bushes, hills, or herbage of every description; a little lake may be used likewise, particularly in tinting objects near the horizon: when mixed with gamboge, it approaches very near the colour of the warm tint. These colours are, in my opinion, sufficient for tinting any part of a drawing, excepting the bold shades in the foreground. When your colours are prepared, you may begin tinting the most distant objects, covering the gray or aërial tint very lightly in the remote parts, and gradually giving depth of colour as you approach the foreground.

In colouring trees, let your tint always pass the extremities of the gray touches: the same rule may be observed in doing hills; it gives to them that lightness and transparency which so well correspond with their characters; and, if judiciously handled, will never fail in producing a natural and pleasing effect. The colouring of foreground objects ought to appear fresh and lively; instead of gamboge alone, let the ochre be the predominating yellow on the nearer parts of your piece. For the foliage of foreground trees, make use of burnt Terra de Sienna, Prussian blue, and a small quantity of the solution of sapgreen. It is also an admirable tint for green slopes, turfing on rocks, or the still-running parts of a river, when represented near the eye.

You will find, when your drawing becomes coloured all over, that a considerable part of the gray finishing on the nearer objects will be obliterated, by the strong shades of colour having repeatedly been brought over them. Although this cannot be avoided, it may, in a great measure, be remedied.

Should your drawing, when coloured, appear in want of that force in the foreground which is necessary to make the remoter parts recede from the eye; you must then take burnt Terra de Sienna,

lake, and Indian ink; mix them well together pretty dark, at least darker than the darkest part of your piece: you may then take your smallest brush, and touch the foreground parts wherever you think they require additional force. You must, at the same time, beware of wandering into any of the distant parts with this colour, otherwise you ruin all. You must also be careful not to presume laying a wash of colour over the dark-brown touches; the slightest pressure of the brush might rub them up. You must, indeed, consider it as the finishing touch to your piece; and although the effect is not to your wishes, you must rather allow it to pass untouched, than endeavour to improve any of the parts touched with this colour.

VIII.

OF PAINTING THE SKY.

As the sky is the part from whence a drawing receives its lights and shadows, and indisputably the most material of all others, it is necessary therefore that it should be well executed. It has become a proverbial phrase among painters, that "a bad sky spoils a good drawing, and a good one will set an indifferent drawing off to great advantage."

When the sky is finished as soft and mellow as possibly the brush can execute, should any hardness or stain then appear that may offend the eye (for even the smallest speck would confound the effect of the whole piece;) if any such

mark or hardness is perceptible in the smallest degree, take a piece of sponge pretty full of clean water, and begin at the horizon of your drawing, washing it lightly upwards; guide the sweeps of the sponge in a parallel direction with the upper and lower lines of the square of your drawing, observing at the same time that you press but softly as you go along, which will prevent rubbing up the grain of the paper. You will find this not only makes the hardness disappear, but also makes an apparent improvement on the harmony of the sky.

Some painters are in the habit of sponging every sky they paint. In large drawings it is almost impossible to dispense with the use of it, but in small drawings there is no necessity for applying it at all.

The office of the sponge is not limited to the aërial department alone; from its general utility it may justly claim the appellation of a cure for all defects in a water-colour drawing. Should any particular part of your piece incur your disapprobation, the application of the sponge will almost entirely erase it from the paper, when you may substitute something more agreeable in its place; but never attempt eradicating a second time, otherwise you may be in danger of ruffling the surface of the paper, which would prevent the colour adhering smoothly to it afterwards.

Smoke seen floating along the surface of distant lawns, or rising from a cottage among dark trees, ever has, if judiciously managed, a good effect, and adds wonderfully to the animation of a picture. You may produce such an effect with very little trouble, and perhaps in the most natural manner possible.

When your drawing is coloured, and ready to be taken from the board, take a brush and a little water, and in whatever part of the piece it may please you to introduce the appearance of smoke, mark it out with the water in any form your imagination may conceive; let the wetness remain on the drawing till it be nearly absorbed; take then a bit of soft bread or your handkerchief, and rub the

moisture lightly off: when you will find the effect better brought out, and more spirited, than it could have been by preserving laboriously the white paper from the beginning.

The spray of water-falls may be represented in the like manner; also the white broken waves dashing against the rocks on a rugged beach.

IX.

OF DRAWING FROM NATURE.

To be capable of making a faithful representation of nature in painting, is certainly one of the richest acquisitions of which the human mind is susceptible. Is there aught the mimic pencil cannot

depict? The earth, the sea, and sky; nay, even the sun himself, whose heavenly rays of light make man turn aside and hide his face, escape not the imitative powers of the skilful painter. What a valuable treasure must this art be to those whose circumstances enable them to make it the amusement of an irksome hour! The pleasure derived from such pastime must be inestimable. when we compare the fate of the poor young painter, with enthusiastic ardour labouring from morning till night, unmindful of back and belly, living almost alone on the love he bears his study .---This is but too often the case with the poet and painter; their juvenile productions returning them barely wherewithal to procure a scanty subsistence. Yet

these are the few, the grandeur of whose imaginations lead them on step by step, till they arrive at the highest degree of eminence.

If you would draw from nature, you must, if you have not already, study the rules of perspective, without a knowledge of which, you would be unable to give objects their due proportion as they recede from the eye. Fergusson's Art of Drawing in Perspective is the easiest yet published, and contains all the rules necessary in landscape painting. You must study the theory of this work (which by the way is no difficult task), till you become perfectly capable of putting it in practice; which may be accomplished by two or three times reading.

In your first attempts from nature let your own discretion be your guide. Do not attempt to delineate a wide expanse of variegated country. When the hand of nature hath poured forth her charms in beautiful disorder, such flights are beyond the limits of an unexperienced imagination. Let the unadorned features of rural simplicity occupy your early powers of imagination; --- the lone cottage, partly obscured in the recesses of a few old trees, and sheltered on either side by the tufted heights of a little rivulet, whose crystal fluid may be seen supplying a trough for the purpose of watering cattle, and refreshing the weary swain at the noon-tide. In scenery of this description the objects

are few, the tints broad and plain, but withal luxuriantly sweet.

With regard to the mode of executing your sketches from nature; make a slight and general outline of the different objects of which you intend your piece to be composed; not grasping at more than the eye encompasses with ease at one stretch: in the selection of which, let one or other of these objects appear in a more conspicuous point of view than all the rest; for the great aim of the painter, as well as the poet, is to place the principal object in the most advantageous light. Having thus indistinctly formed the prominent traits of your view, you must then consider it in

whole, by first examining your sketch, then turning to nature and viewing the objects with your eyes half shut: the view, seen through this medium, appears as if obscured in a thin mist, consequently the lesser parts vanish from the sight, and leave palpably only the bold leading features, which may be compared with the first rude outline. When you are satisfied in the justness of your proportion, you ought then to characterize the objects in detail; bestowing particular care on those parts which appear to you the most interesting. Your sketches from nature may be minutely made out, spirited, and, at the same time, destitute of any appearance of servility.

X.

DIFFERENT MIXTURES OF COLOURS.

Prussian blue and raw Terra de Sienna make, perhaps, the best green for the distant parts of a picture. Greens for the middle ground may be composed of gamboge and Prussian blue. Burnt umbre, Prussian blue, and a little of the solution of sap green, make an admirable tint for the verdure of foregrounds, foliage of foreground trees, &c. Indigo and burnt umbre make a good sea green.

Light red and gamboge make an orange tint for the nearer parts; lake, and raw Terra de Sienna, for the distant.

Foreground Browns.---Cologne earth, burnt umbre, bistre, and burnt Terra de Sienna, to be used separately for the flat shades. In using one or other of them, join it with a little of the solution of sap green, as it makes the browns work easier, and gives a brilliancy to them, which they never can produce of themselves.

Solution of Sap Green.—Take an ounce of sap green, pound it in small pieces, then put them into a two-ounce phial, full of clear water. As soon as it becomes completely dissolved, it may be used in the manner above described.

XI.

MASTERS WORTHY OF IMITATION.

By studying nature attentively, you will acquire a style peculiar to yourself. But before you cherish any fixed habit, which may be quite erroneous, and throw rather behind, than tend to forward you in your pursuit, I would recommend to your attention the etchings of some of the first Dutch landscape painters; they afford the best specimens of rustic scenery in the world. Make choice of Waterloo for your master in grouping trees, and you will never be disappointed of a faithful guide: the more you attach yourself to him, his greatness will increase in proportion. The etchings of

this celebrated artist may be met with occasionally at sales. There are several others of equal celebrity; among these, Swanefeld, Both, Roos, Everdingen, Deitrecy, Weirotter, are entitled to the highest summit of fame; likewise Potter and Berghen as cattle painters. The etchings produced by those masters form the richest repository of design to which the young artist can apply himself.

There are several authors on painting whose works are highly beneficial to young practitioners in the art of design. The following works are esteemed as excellent. The Discourses of Sir Joshua Reynolds; Treatise on Painting, from the Italian of Leonardo da Vinci; Letter on Land-

scape Painting, from M. Gessner to M. Fueslin, which is printed along with the Idyls of the same author.

It would be unnecessary to mention the numberless volumes on the same head, particularly some of a very recent birth; which, unfortunatley, have come into the world some time before the arrival of the interpreter. We trust, however, he will make his appearance ere the moths have wholly consumed the shelves on which they are "laid up to dry."

XII.

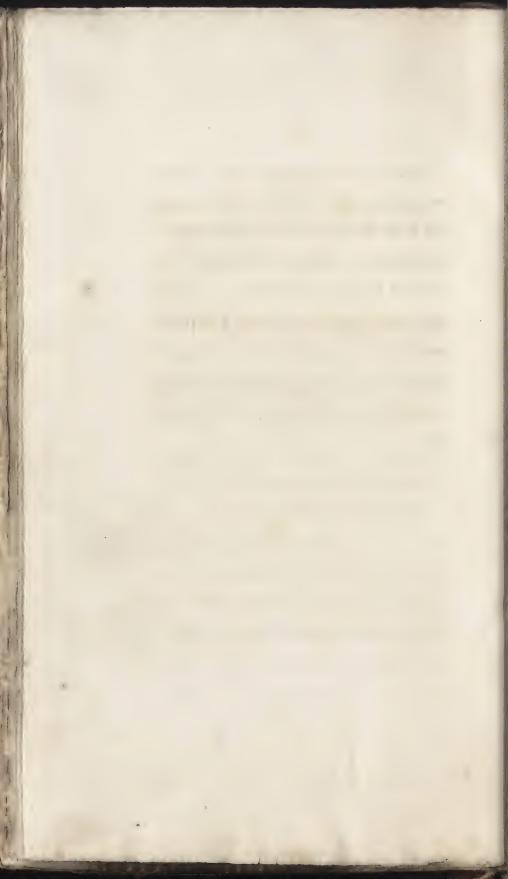
METHOD OF LEAVING OUT THE LIGHTS
IN WATER-COLOUR DRAWINGS.

If the lights of your piece be many and intricate, it becomes rather a laborious task to preserve them broad and clear, although one much in the habit of drawing may find little or no difficulty in it. Many indeed spurn the idea of using any assistance that may be deemed mechanical (a sure proof of a genuine and noble imagination); nevertheless any aid or assistance that can be thrown in the way of the unexperienced painter may not be altogether disregarded.

Liquid for preserving the Light.

When you have done the outline with the black-lead pencil, take the yolk of a raw egg, mix it with water on your plate or palette, to the consistency of any other colour in fluid: after which take your hair pencil full of it, and stop out all the parts of your drawing you may intend leaving light. This done, you may lay in, after the usual manner, the dead colouring, or gray. When finished with the dead colour, let the dampness evaporate entirely. Take afterwards a crumb of pretty soft bread, and you will find, by applying it in place of Indian rubber, that all the touches done with the egg will fly off, and leave the paper as pure as before you began your drawing.

There are other liquids which answer the same purpose, but this is the simplest, and suits the same end in every respect; consequently, it would be but tiring your patience to give an account of a parcel of chemical ingredients, which, when compounded in a hundred different shapes, cannot equal, far less surpass, the utility and effect of the simple yolk of a hen's egg.



PREPARATION OF COLOURS

FOR

PAINTING ON VELVET.

No. 1 .--- Gum Water.

DISSOLVE gum astragant (or dragon) in water, to the consistency of oil.

No. 2,---Yellow.

Boil a handful of French berries in a pint of water, adding a lump of alum.

No. 3 .-- Green.

Boil half a lib. of verdegris, and half a lib. of cream of Tartar, in a quart of water.

No. 4.---Crimson.

Boil half an ounce of carmine in a quart of water, over a slow fire till it bubbles; add then an ounce of salammoniac.

No. 5 .-- Rose Colours.

Saffron flowers prepared in saucers, as sold in some shops, and called the saucer colour.

No. 6 .-- Bright Blue.

Mix a pound of indigo with three ounces of oil of vitriol and a little water; shake the bottle every day till the whole is dissolved. This may be made paler, by adding more water.

No. 7 .-- Dark Blue.

Grind half a pound of Prussian blue very fine with water; add an ounce of smoking spirit of salt, shake them together till dissolved; add a quart of water, let it settle a day; then put off the water, and preserve the colour in a moist state.

No. 8 .--- Black.

Take common ink.

No. 9.---Paler Black.
Genuine Indian ink.

No. 10.—Orange Colour.
Saffron dissolved in water.

MIXING OF THE COLOURS.

BRIGHT green; mix No. 2, 3, 6, and a small quantity of No. 8.

Dark green; mix No. 7, 8, and 10.

Pale green; — No. 2, 3, and 10.

Blue green; — No. 3, much diluted.

Green foregrounds; No. 2, 3, 8, and 10, much diluted.

Dark red; mix No. 4, exposed for a considerable time to the air.

Violet Colour, mix No. 4, 5, and 6.

Scarlet —— No. 4, 5, and 10.

Browns — No. 2, 4, 8, and 10.

Ditto No. 4, 5, 8, a little diluted.

Ditto — No. 2, 8, much diluted.

Purple.

Half a lib. of Logwood chips, half a pint of water, half an ounce of alum, boiled till it comes to a quarter of a pint; then add Gum Dragon, enough to prevent the colour from running.

All the colours must be boiled in separate earthen pipkins,

HOW TO USE THE COLOURS.

When the colours are to be used, a sufficient quantity of each must be put in separate saucers, and a proper quantity of the Gum added. Whenever the prepared Saffron Flowers (vide No. 5, Rose Colour) is used, it must be previously moistened with Lemon Juice. This colour, some years ago, was not to be had at the colour-shops, and could only be procured accidentally at French milliners; but of late it has become more common, and may be purchased at different colour-shops.

IN LAYING THE SHADES ON VELVET.

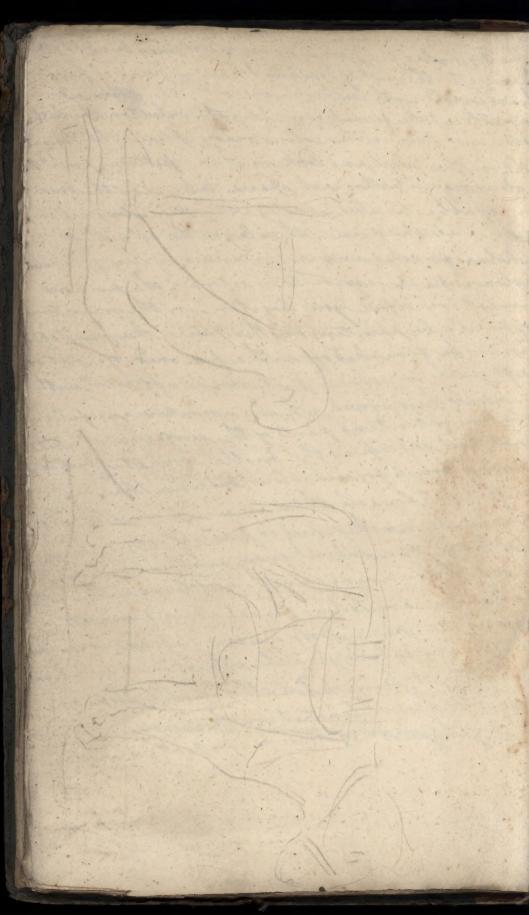
It is necessary you should allow the first tint to be perfectly dry, before you attempt proceeding with the second, and let your piece be well brushed with a hand brush at the commencement of each tint, that not the smallest particle of dust may be found on the surface, which would prevent the tint adhering smoothly to the yelvet.

N. B. The proportion of the beforementioned are for a considerably large quantity.

THE END.

W. WILSON, Printer, 4, Greville-Street, Hatton-Garden, London.

he Formulas for painting on velvet may be used by one muses to the art of drawing I have a piece of have and covered with leather on one with the other side wests entithe formulas on I by the veleton the leather be and having the colour ready, place the Formal I on the relvet and looking at the pettern points lour requisite thro each space take care the brush serubbas tis called is not to wet or the colour willing in short the piece. Then layon the 2 Van till the way hole is finished in same manner if any of the cale clouves parts require to be retented, the previous must dry before you by ton in the mean time you can be painting another pur they must agt varts be finished off with a pen made of a veed or oft quill in which put colour sufficient with camels hair brush, which is sometimes unful in hading or tinting parts of the surface as it will A tent so deep as the bristle sembet is best to have a brush gor each colour, but when I have not afficient, Iwash them in a cup of water and him in a handherchief or piece of rags. you may trace the subject from another mouring or vint by running over the out lines with a little the in a camelahair pencil round in water lours - a pannel of window gloss as very useful tracing as by laying the subject on it in a light partment being held with a gentle slope and ght prefound least it irack the glassis preven at jatique, de of holding which at a window



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